

## MONUMENT CULTURE



*"There is nothing in this world as invisible as a monument...."*—Robert Musil

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Harvard Summer School  
Summer 2020

Office Hours: by appointment  
Classroom: Zoom Conference  
Mondays/Wednesdays, noon-3pm EST

### **COURSE DESCRIPTION:**

This course is designed for students who wish to build upon the skills developed in [EXPO S-25](#) in order to produce more advanced research and writing in the social sciences. The course is also appropriate for students who wish to review their research and writing skills before embarking on a proseminar at the Summer School or graduate study elsewhere. Students are introduced to the various social science disciplines and their approaches, while also learning how to become critical consumers of social science research. Students develop their own independent research project in the social science field of their choosing. This project lasts the entire course and involves developing a viable research question; learning how to find, analyze, and interpret resources appropriately; and, finally, developing and refining an original argument in a final paper.

The overall theme of this course is monuments, monumentality, and monument culture. Why do certain things get monumentalized, and others not? What sort of community generates a given monument, and conversely, in what ways does a monument generate a community? Students in this course will have the opportunity to choose a monument within their own community and engage in an analysis of that monument. Each student will develop expertise on their chosen monument, which will serve as the basis of discussion, as well as the subject of a final research paper (12-15 pages). Several smaller assignments throughout the course will prepare students for this task, beginning with an extended looking exercise, the development of interesting research questions, thorough training in methods for finding, analyzing, and interpreting sources, an annotated bibliography, as well as regularly assigned readings offering theoretical tools for analysis. Students will learn how to write a paper grounded in historical research in order to compose a reasoned argument in clear, accessible prose that, in ideal circumstances, may be useful and relevant to the peoples and communities in which these monuments reside.

### **REQUIRED TEXTS**

Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations: Chicago Style for Students and Researchers, 8th Edition*. Chicago: University of Chicago Press (2018). Available for purchase at the Coop

## WRITING RESOURCES (OPTIONAL)

The Harvard Summer School Writing Center: <https://www.summer.harvard.edu/resources-policies/writing-center> (*Writing Center appointments tend to fill up quickly. It is **highly recommended** you make an appointment early in the semester. They can be especially useful to you during the revision phase of your research paper.*)

Paul Brians, *Common Errors in the English Language*, (updated regularly): <https://brians.wsu.edu/common-errors/>

Wayne C. Booth and others, *The Craft of Research, Fourth Edition*. Chicago: (University of Chicago Press, 2016).

Arlene G. Fink, *Conducting Research Literature Reviews: From the Internet to Paper*, Fifth edition (Los Angeles: SAGE Publications, Inc, 2019)

Mignon Fogarty, *Grammar Girl*: <http://www.quickanddirtytips.com/grammar-girl>

Gregory Glau and Craig Jacobsen, *Scenarios for Writing: Issues, Analysis, and Response*, (Mountain View, CA: McGraw-Hill, 2001).

Gerald Graff and Cathy Birkenstein, *They Say / I Say: The Moves That Matter in Academic Writing*, Fourth edition (New York: W. W. Norton & Company, 2018).

Zina O’Leary, *The Essential Guide to Doing Your Research Project*. (Washington, DC: Sage, 2017).

William Strunk Jr, E. B. White, and Roger Angell, *The Elements of Style, Fourth Edition*, (Boston: Pearson, 1999).  
Online: Strunk’s Elements of Style: [www.bartleby.com/141](http://www.bartleby.com/141)

# Course Schedule

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## Week 1: Choose Your Monument.

### Monday June 22 ~ Introductions / Course Structure / Monu-Blog

Writing diagnostic: (*in class*, submitted via Canvas, ungraded, 20 minutes)

Definitions: *Oxford English Dictionary* definition “monument,” “monumental,” and “memorial.”

Reading [in class]: J. L. Sert, F. Léger, and S. Geidion, “Nine Points on Monumentality,” in S. Geidion, *architecture you and me: The diary of development*, (Cambridge, MA: Harvard U Press, 1958) pp. 48-51. PDF.

Home Writing Assignment: brainstorm a list of possible monuments that interest you, and publish a write up on the Canvas Discussion Board in which you explain your interest in a few possible options. The goal of the write up is to help you make a wise choice based on what monument promises to be the most interesting. Choosing a monument is difficult, and the choice you make is critical to your research project. Look for a monument that is compelling, challenging, controversial—and most importantly—*is interesting to you*.

**Write up due by Wednesday. Choice of Monument due by Sunday.**

### Wednesday June 24 ~ Choosing Your Monument

**Summer School Note:** *This is the last day to switch courses, or drop with 100% tuition refund.*

Discussion: Monument Choice. What are you thinking about in your blog posts? What do you anticipate learning, and hope to learn about your monument? What moves you toward your monument choice?

Reading: “In What Ways Were We Warped?” (15-25); “Some Functions of Public History” (26-29); “The Sociology of Historic Sites” (30-36) in James W. Loewen, *Lies Across America: What Our Historic Sites Get Wrong*, Revised, Updated ed. edition (The New Press, 2019).

Website: [Monument Lab](#).

Research Methodology (choose one):

“Taking the Leap into the Research World,” in Zina O’Leary *The Essential Guide to Doing Your Research Project*. (Washington, DC: Sage, 2017). pp. 1-23

or

“What Research Is and How Researchers Think About It” and “Moving from a Topic and Question to a Working Hypothesis,” in Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations, 8<sup>th</sup> Edition* (Chicago: University of Chicago Press, 2013).

or

“Research, Researchers, and Readers,” in Wayne C. Booth and others, *The Craft of Research, Fourth Edition*. Chicago: (University of Chicago Press, 2016).

Home Writing Assignment: Choose an article from Monument Lab and write up a brief summary of the major argument, the evidence used, the intended audience, and the major takeaway. **Due Monday on the Discussion Board.**

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## Week 2: Examining Your Monument

### Monday June 29 ~ Problematizing Monuments

Discussion: Current Events exercise. Present your Monument Lab article to your peers. Then we will discuss Loewen’s List, and how it can be useful to your monument analysis.

Reading: “Historic Sites are Always A Tale of Two Eras”(37-43); “Hieratic Scale in Historic Monuments,” (43-50) and "Snowplow Revisionism," (443-454) in James W. Loewen, *Lies Across America: What Our Historic Sites Get Wrong*, (The New Press, 2019).

Research Methodology (choose one):

“Developing Your Research Question,” in Zina O’Leary, *The Essential Guide to Doing Your Research Project*. (Washington, DC: Sage, 2017).

or

“Asking Questions, Finding Answers,” in Wayne C. Booth and others, *The Craft of Research, Fourth Edition*. Chicago: (University of Chicago Press, 2016).

Home Writing Assignment: Brief (fewer than 750 words) With your monument in mind, respond to [Loewen’s List](#) and upload your response to the assignments section. **Due by class on Wednesday.**

### Wednesday July 1 ~ Controversial Monuments

**Summer School Note**: *This is the last day to drop courses with 50% tuition refund.*

Discussion: Explanation of Extended Looking Exercise. Discussion of El-Mecky & Alam articles, and *Monument Lab* report to Philadelphia. Discussion of how you are currently questioning / analyzing / problematizing your monument.

Reading:

Nauskiaä El-Mecky “Illegal Monuments; Memorials between Crime and State Endorsement” in Laura A. Macaluso, ed., *Monument Culture* (Lanham: Rowman & Littlefield, 2019). [PDF]

Paul Farber, "How to Build a Monument," *Monument Lab*. [PDF]

*Monument Lab*, "Report to the City," October 2018. [PDF]

Research Methodology:

(We will read this in class): Jennifer L. Roberts, "The Power of Patience," *Harvard Magazine*, 2013. [Online](#).

"Preface" and "Framing 101: How to Take Back Public Discourse," in George Lakoff, *Don't Think of an Elephant!: Know Your Values and Frame the Debate* (White River Junction: Chelsea Green Publishing, 2014). [Online](#).

Writing Assignment: extended looking exercise (handout) **due by Sunday evening**. No word limit.

*Nota bene:* Next week we will have a visit from a research librarian. This is a tremendous chance to ask about methods for finding research materials for your paper. Don't let this opportunity pass you by—come with questions!

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## Week 3 ~ Researching Your Monument

### Monday July 6 ~ Whose Monument?

Discussion: Extended Looking ~ What did you learn from your monument?

Guest Speaker: Harvard Research Librarian [Susan Gilroy](#).

Readings:

Alex Vernon, "Homage to Charlottesville: A Familiar Essay" in Laura A. Macaluso, ed., *Monument Culture* (Lanham: Rowman & Littlefield, 2019). [PDF]

Johnny Alam "Transnational Social Media Monuments, Counter Monuments, and the Future of the Nation State," in Laura A. Macaluso, ed., *Monument Culture* (Lanham: Rowman & Littlefield, 2019). [PDF]

Cynthia C. Prescott "Enshrining Racial Hierarchy through Settler Commemoration in the American West" in Laura A. Macaluso, ed., *Monument Culture* (Lanham: Rowman & Littlefield, 2019). [PDF]

Research Methodology:

Stephanie Burt, "All Possible Humanities Dissertations Considered as Single Tweets," *The New Yorker*. June 10, 2015. [Online](#).

"Finding Useful Sources" and "Engaging Sources" in Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations, 8<sup>th</sup> Edition* (Chicago: University of Chicago Press, 2013).

Home Writing Assignment: Respond to Sarah Lewis' lecture in the context of your monument. What must have had to happen here [for this monument to exist]?" Upload your response to the Monu-Blog ( fewer than 500 words). **Due Wednesday**.

## Wednesday July 8 ~ Temporality of Monuments

Discussion: The Future Perfect Conditional as it relates to your monument. What is the temporality of your monument?

### Readings:

Watch: Sarah Lewis, "The Future Perfect: Race and Monuments in the United States" *On Monuments, Place, Time, and Memory*, Symposium at Harvard University Graduate School of Design, February 27, 2018. [Online](#). (Start at 15:40).

Louis Menand, "Maya Lin: Reluctant Memorialist," *The New Yorker*, July 8, 2002.

### Research Methods (choose one):

"Planning Your Argument" (49-63) in Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations, 8<sup>th</sup> Edition* (Chicago: University of Chicago Press, 2013), 49-62.

or

"Making Good Arguments: An Overview," in Wayne C. Booth and others, *The Craft of Research, Fourth Edition*. Chicago: (University of Chicago Press, 2016). pp. 109-124.

### Writing:

Preliminary archives, and rough drafts of annotated bibliographies **due by Sunday evening**. Write an annotated bibliography of four secondary sources minimum that you plan to use in your literature review. One of these sources may be from the assigned readings but you must independently locate, read, and annotate the other three.

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## Week 4 ~ Project Proposal and Annotated Bibliography

### Monday July 13 ~ Confederate Monuments

Discussion: What research practices have you employed so far that have yield unexpected or good results? What should be done with Confederate Monuments?

Watch: Mitch Landrieu's speech on the removal of the statue of Robert E. Lee. [Online](#). Transcript available [here](#).

Optional Watching: "Lisa the Iconoclast," *The Simpsons*, Season 7, Ep. 16, (1996). [22 mins]

Guest Speaker: This week, we will have **Patricia Eunji Kim**, Assistant Professor and Faculty Fellow at the Gallatin School of Individualized Study at New York University and Assistant Curator and Communications Director of Monument Lab join us.

### Reading:

Reading from Patricia Kim [7-9-2020 note: I'll forward it as soon as it is available]

Patricia Kim, "Survivors' Monument" *Monument Lab*, <https://monumentlab.com/bulletin/survivors-monument>. [Please re-read this article, which we looked at earlier]  
'Empty Pedestals: What Should Be Done with Civic Monuments to the Confederacy and Its Leaders?' *Civil War Times Magazine*, October 2017. [Online](#).

Research Methods:

"Reviewing Literature" in Zina O'Leary, *The Essential Guide to Doing Your Research Project*. (Washington, DC: Sage, 2017).

or

"Reviewing the Literature: Why? For Whom? How?" in Arlene G. Fink, *Conducting Research Literature Reviews: From the Internet to Paper*, Fifth edition (Los Angeles: SAGE Publications, Inc, 2019).

or

Wendy Belcher, "What is a Related-Literature Review?" in *Writing Your Journal Article in 12 Weeks*, 178-184.

Writing: Continue working on revising your proposal and annotated bibliography.

### Wednesday July 15 ~ Intangible Monuments

Discussion: What does it mean to make a monument that you cannot touch? What does it mean to make a monument that must be activated or interacted with?

Readings

Rebecca Solnit, "The Monument Wars," *Harper's Magazine*, January 2017. [Online](#).  
Article: Julian Chambliss, 'Don't Call Them Memorials,' *Frieze*, August 23, 2017. [Online](#).

Erika Doss, *The Emotional Life of Contemporary Public Memorials: Towards a Theory of Temporary Memorials*, (2008) p. 1-11. [PDF]

*Nota bene: If you find this reading useful to your monument, feel free to read the rest of it.*

Research Methodology:

Wendy Belcher, "Refining Your Works Cited" (on plagiarism) *Writing Your Journal Article in 12 Weeks*, p. 162-168.

Writing Assignment: Continue working on revising and expanding your Research Proposal and Annotated Bibliography **due by Sunday evening**.

*It is highly recommended that by now you have already scheduled, or schedule now (well ahead of time) an appointment at the [Harvard Summer School Writing Center](#) to review the draft of your essay at whatever stage it is at.*

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## Week 5 The First Draft

### Monday July 20 ~ Monuments Unmade

Discussion: What does it mean to make a monument that lasts forever? How is our responsibility towards future peoples when it comes to storing dangerous waste? What is gained or lost by making a material monument, versus simply conceptualizing a monument?

Readings:

“Introduction” in Alex Rehding, *Music and Monumentality: Commemoration and Wonderment in Nineteenth Century Germany*, Oxford Online Scholarship, 2009. [PDF]

Raino Isto, “In the Valley of the Time Tombs: Monumentality, Temporality, and History in Science Fiction,” *Science Fiction Studies*, Vol. 46, No. 3 (November 2019). [PDF]

Julia Wilson-Bryan, “Building a Marker of Nuclear Warning” in *Monuments and Memory, Made and Unmade*, ed. Robert S. Nelson and Margaret Olin (Chicago: U of Chicago Press, 2003) pp. 183-204. [PDF]

Research Methodology:

Gerald Graff and Cathy Birkenstein, *They Say / I Say: The Moves That Matter in Academic Writing*, Fourth edition (New York: W. W. Norton & Company, 2018). "They Say" 1-51.

Writing Assignment: Discussion board reflection ~ How has your definition of “monument” changed since your first posting? **Due Wednesday.** Work on your draft!

### Wednesday July 22 ~ Monument Debates

Discussion Question: How have monuments been theorized and debated over the course of the twentieth century?

Readings:

Lewis Mumford “The Death of the Monument” (1937). [PDF]

Sigfried Giedion, “The Need for a New Monumentality,” in S. Giedion, *architecture you and me: The diary of development*, (Cambridge, MA: Harvard U Press, 1958) pp. 25-40. [PDF]

Neil Welliver, “Monumentality,” *Perspecta*, Vol. 11 (1967). pp. 23-31. [PDF]

Robert Musil “On Monuments” *Harpers* (1988). [PDF]

Research Methods:

Gerald Graff and Cathy Birkenstein, *They Say / I Say: The Moves That Matter in Academic Writing*, Fourth edition (New York: W. W. Norton & Company, 2018). "I Say" 55-101.



Assignment: First complete draft of your research due by Sunday evening.

Summer School Note: *This is the last day to withdraw with no tuition refund (WD).*

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## Week 6 – Peer-Review & Revising

### Monday July 27 ~ Peer-Review / 1-on-1 meetings with Course Instructor re: draft progress.

Discussion: For this session, you will be paired with a classmate to read, offer critique, and discuss their papers. Meanwhile, I will be meeting with each of you one on one to discuss your drafts.

Optional Reading: Modupe Labode, "Confederate Monuments and "The Lost Cause"" in David B. Allison, *Controversial Monuments and Memorials: A Guide for Community Leaders*, American Association for State and Local History Book Series (Lanham, Maryland: Rowman & Littlefield, 2018). [PDF]

#### Research Methods:

Wendy Belcher, "Giving Feedback" (on plagiarism) *Writing Your Journal Article in 12 Weeks*, p. 162-168.

“Revising Your Draft,” “Writing Your Final Introduction and Conclusion,” “Revising Sentences,” and “Learning from Your Returned Paper,” in Kate L. Turabian, *A Manual for Writers of Research Papers, Theses, and Dissertations, 8<sup>th</sup> Edition* (Chicago: University of Chicago Press, 2013), 100-123.

or

“Revising Your Organization and Argument” and “Introductions & Conclusions” in Wayne C. Booth and others, *The Craft of Research, Fourth Edition*. Chicago: (University of Chicago Press, 2016). pp. 208-238.

Writing: continue revising your draft.

### Wednesday July 29 ~ Peer Review / 1-on-1 meetings with Course Instructor re: draft progress.

Discussion: For this session, you will be paired with a classmate to read, offer critique, and discuss their papers. Meanwhile, I will be meeting with each of you one on one to discuss your drafts.

Optional Reading: Jennifer Roberts, "Spiral Jetty / Golden Spike" in *Mirror-Travels: Robert Smithson and History* (2004). [PDF]

#### Research Methods:

“Communicating Evidence Visually” and “Revising Style: Telling Your Story Clearly” in Wayne C. Booth and others, *The Craft of Research, Fourth Edition*. Chicago: (University of Chicago Press, 2016). pp. 241- 281.

*or*

Kate L. Turabian, "Presenting Research in Alternative Forms," *A Manual for Writers of Research Papers, Theses, and Dissertations, 8<sup>th</sup> Edition* (Chicago: University of Chicago Press, 2013).

Writing: continue work on your draft.

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## Week 7 ~ Finishing Your Research Project

### **Monday August 3** ~ Oral Presentation Conference I [20 mins / each]

Current Events Assignment: For those not presenting their monument papers today, please choose one of the many current events articles from our discussion board, or from the news, to briefly summarize to the class).

*No readings: work on your final drafts.*

### **Wednesday August 5** ~ Oral presentation Conference II [20 mins / each]

Current Events Assignment: For those not presenting their monument papers today, please choose one of the many current events articles from our discussion board, or from the news, to briefly summarize to the class).

*No readings: work on your final drafts.*

**Final Papers due: Friday, August 7<sup>th</sup>.**

## WRITING ASSIGNMENTS FOR MONUMENT CULTURE

### ASSIGNMENT 1 ~ WRITING DIAGNOSTIC

[20 minutes]

**Prompt:** Define the word "monument." Then put forward an argument in which you explain why your definition is sound. What makes a successful monument? What makes a poor monument? Provide examples.

*Ungraded.*

### ASSIGNMENT 2 ~ MONUMENT LAB WRITE-UP

Choose an article from [Monument Lab](#) that interests you read and critically analyze. In this discussion, your goal is to summarize break down the article so that it is useful for your classmates. To do this, please refer to Gordon Harvey's "Elements of an Academic Argument" (in the course files). You will almost certainly want to read your article of choice at least twice. The goal of this assignment is to improve your critical reading skills, and to help you begin to think about formulating your own arguments by critically analyzing how others build their arguments. *Due by class on Monday.*

Some considerations:

What is the primary takeaway of the article?

What is the central question the article addresses?

What is the author's thesis?

Who is the author? Is the author's identity or expertise relevant to the topic of the article?

What are the stakes of the argument?

Who is the intended audience of the article? Who would care about this sort of information?

What evidence does the author use to support their claim?

Are there other considerations, or evidence, that you think might improve the article?

Did you notice any rhetorical devices that the author uses to construct their argument? In other words, what sorts of language does the author use to build their argument?

### ASSIGNMENT 3 ~ LOEWEN'S LIST WRITE-UP

Briefly (fewer than 750 words), with your monument in mind, respond to [Loewen's List](#) (Links to an external site.) and upload your response here. Due by class on Wednesday.

#### ASSIGNMENT 4 ~ EXTENDED LOOKING EXERCISE

As discussed in class, this writing assignment asks you to engaged in an extended meditation with your monument. Please spend no less than one hour sitting with your monument, and while you do, consider the following qualities to structure your formal visual analysis. Please be sure you have read the [Agassiz](#) and the [Roberts](#) before you get started on this. Here is a **printable version**, if you prefer.

#### ASSIGNMENT 5 ~ THE FUTURE PERFECT

Watch Sarah Lewis, “The Future Perfect: Race and Monuments in the United States” *On Monuments, Place, Time, and Memory*, Symposium at Harvard University Graduate School of Design, February 27, 2018. [Online](#). (Start at 15:40).

Respond to Sarah Lewis’ lecture in the context of your monument. What must have had to happen here [for this monument to exist]?” Upload your response to the Monu-Blog (fewer than 500 words). **Due Wednesday.**

#### ASSIGNMENT 6 ~ PROPOSAL AND ANNOTATED BIBLIOGRAPHY

Preliminary archives and rough drafts of annotated bibliographies due by Sunday evening (July 12). Write an annotated bibliography of four secondary sources minimum that you plan to use in your literature review. One of these sources may be from the assigned readings but you must independently locate, read, and annotate the other three.

What is most important is that you are actively researching your monument, and thinking about how you can articulate your argument. Next week, this assignment will be repeated for a grade (due July 19)—by that point, this preliminary proposal expanded significantly, and preferably leaning towards a first draft.

#### ASSIGNMENT 7 ~ EXPANDED PROPOSAL AND ANNOTATED BIBLIOGRAPHY

For this assignment, I want you to continue to flesh out your annotated bibliography: more sources, more archives, more things that you've read or intend to read.

On top of that, I want you to expand on your research proposal. What is your research question? What makes it an interesting research question? What do you hypothesize your answer to this

research question will be, given what you have read so far? Finally, I want you to outline, or road map (whichever metaphor you prefer), how you think you will write your first draft.

If you feel so inspired, go ahead and begin writing your first draft.

ASSIGNMENT 8 ~ THE FIRST DRAFT

ASSIGNMENT 9 ~ THE FINAL DRAFT